



into the 10th century. One inscription (C. 99) specifically lists the eight forms (*aṣṭamūrti*) of Śiva: 'Śarva, Bhāva, Pāśupatai, Īśana, Bhima, Rudra, Mahādeva, Ugra.'⁵

Doris M. Srinivasan says the '*aṣṭamūrti* represents god as the empirical and unified universe', transcending all reality.⁶ The development of this concept can be traced in the *Upaniṣadic* and *Purāṇaic* legends, beginning from the *Atharvaveda*, which lists seven names. Later texts add an eighth form.⁷ It is possible that the Chams remained faithful to the early Indic concept of seven forms and deployed it in iconography, whereas in India no equivalent iconographic representation of seven forms is known, and the concept exists only in its inclusion in some the temple plans.⁸ Kamleswar Bhattacharya observes in his paper, that while in India Śiva's form as *aṣṭamūrti* remained 'an abstract concept', '...in Southeast Asia it seems to have attained a concrete realization in the form and symbol of worship.'⁹ In Indonesia, on the island of Bali, Dutch scholar Stutterheim found a

mukhaliṅga that he described as '*aṣṭamukhaliṅga* surrounded by eight busts of Śiva, corresponding to his eight forms, but all identical...'¹⁰

It seems that the Cham sculptors were here projecting the different aspects of Śiva via different attributes, while the eighth is a form as yet un-manifested. According to Srinivasan: 'the eighth is the original or primal *prakṛitī*; it is the sum of the preceding seven principles plus the one that completes and surpasses the others.'¹¹ The attributes on these Cham *liṅgas*, such as an arrow for Śarva, crescent moon for Īśana etc. could substantiate this reading.

Śiva and especially the *liṅga* were emblems of supernatural support for political power in Champa, as seen from the installation of Bhadrēśvara (combining the kings' name Bhadravarman with Īśvara, a title of Śiva) or Śambhubhadreśvara (combining Śambhuvarman with Īśvara) at Mý Sôn. What exact role this pedestal played in the politico-religious circle of Champa would make an interesting research study.

5 This inscription C.99 was found at temple F-3. See M. Finot, *BEFEO*, Vol. IV, p. 930, no. IX. Cf. R. C. Majumdar, 1927: 31-5.

6 Doris M. Srinivasan, *Many Heads, Many Arms and Eyes: Origin, Meaning, and Form of Multiplicity in Indian Art*, (Brill: Leiden, New York, Köln, 1997), p. 170.

7 J. N. Bannerjæ, *Development of Hindu Iconography*, Kessinger Publishing, 2004, p. 448.

8 Kamaleswar Bhattacharya, 'The Aṣṭamūrti concept of Śiva in India', *Indian Historical Quarterly*, Ed. Narendra Nath Law, Vol. 29, 1953, p. 233.

9 Bhattacharya, 1953, p. 233.

10 W. F. Stutterheim, 'Indian Influences in old-Balinese Art', London: India Society, 1935, p. 31, Pl. XIX.

11 Srinivasan, 1997 p. 170.